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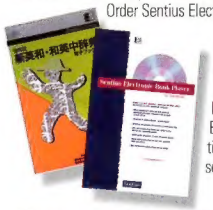

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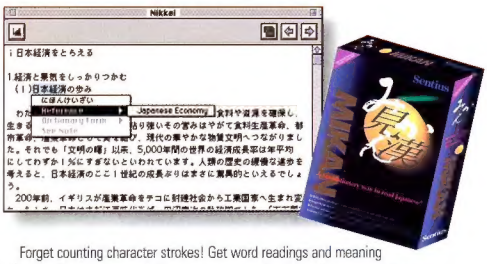

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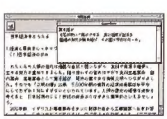

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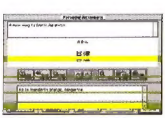

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漫画人
MANGAJIN
No. 44, April 1995

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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Publisher's Note

The results from our reader survey in the last issue are starting to come in, and we look forward to spending many hours poring over these in great detail. I was especially pleased to see that, so far, responses to Q17 ("Which of the following products would you like to see *Mangajin* develop?") have shown a high level of interest in "Back issues of *Mangajin* on CD-ROM," "An introductory Japanese textbook/reference book using manga examples," and "A book of business-related manga in English only, with cultural notes." Actually, I should say I was reassured, because these projects are already underway for release in 1995.

There has always been a strong demand for back issues of *Mangajin*, but when you look at the cost of firing up a printing press, there is no way we could ever reprint our early, sold-out issues. Electronic publishing, however, changes all of that. Our first CD-ROM project will include all of the manga material in issues No. 1-5, with 6-10 following close behind. If there is sufficient demand, we may consider a video version of the same material.

The introductory Japanese textbook/reference book has been tentatively titled "Beginning Japanese." It will have somewhat the same look as the Basic Japanese column, but will have a more structured approach. It is designed to present all the information we assume people have when we write the notes for *Mangajin*. Our Translation Editor, Wayne Lammers (whose background includes several years of teaching at the university level), is handling most of the writing chores on this one.

The business-related manga book is targeted at a slightly different readership from *Mangajin*. It is a collection of various types of business manga from back issues of *Mangajin*, but the English translations will be in the dialog "balloons" in the manga, and there will be introductory essays for each story, giving a cultural rather than language-learning perspective.

These products will start appearing a little later in 1995. Keep watching these pages for the latest word.

A final note: there were some delays in the judging of the big Babel translation contest, but we will be able to announce the results in issue No. 45.

Vaughan P. Simmons

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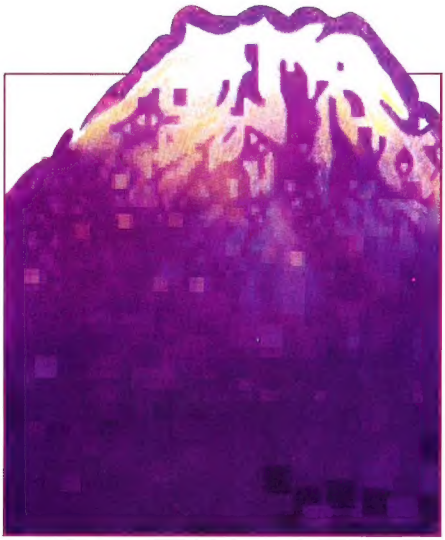

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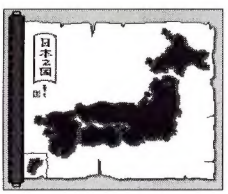

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Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065. Fax: 404-590-0890. CompuServe: 74230,2555 Internet: mangajin@crl.com*

日本語の投書も大歓迎です。日本在住の方は世界出版研究センターへ送っていただいて結構です: 〒107東京都港区南青山2-18-9, Fax: 03-3479-4436

The people speak

I'm writing to suggest that you run more long manga stories with lots of colloquial language, like *Maboroshi no Futsū Shojō* [*Mangajin* Nos. 37-38], *Warau Sērusuman* [Nos. 33-34, 36-37], and *Naniwa Kinyūdō* [Nos. 34-40]. This would make your book more valuable as a study tool—the one-page strips are much less useful.

ANONYMOUS
Tokyo

How about changing the format to two manga pages per *Mangajin* page? Information-per-page in manga is low and I'd guess your translation workload is not as high as formatting and layout; any chance of this? It would double the amount of manga material without increasing page count. Remember the manga strips are the "rice," however appealing the "fish" and "veg" might be!

CHRIS WORTH
Tokyo

It's great that *Mangajin* translates both American and Japanese cartoons, but both do lose their meaning in the translation. Also, as you know, the sense of humor is different. It might be more helpful to those learning English or Japanese if you would translate a few more American cartoons, as people need to know what some phrases are in Japanese.

MARIKO WALTON
Cerritos, CA

Clearly, there are as many opinions on our manga selections as there are Mangajin *readers. We take the suggestions into account when planning future issues (although the thought of trying to fit two pages' worth of translation and notes onto one page is daunting). For now we plan to continue devoting half of the magazine to manga, with a mix of short, medium, and long selections, in an ambitious attempt to please absolutely everybody.*

Mahjongg

During my study of Japanese language and culture, I have enjoyed the Japanese version of mahjongg. I realize that mahjongg is played many different ways; however, my Japanese friends assure me that there is great uniformity to what they called "Tokyo-style" mahjongg. The books on the market explaining the Japanese version are a dreadful joke, so I suggest to you mahjongg as a feature article for *Mangajin*.

MICHAEL B. MCFARLAND
LaGrange, IL

It may not be exactly what you're looking for, but the feature story we have planned for Mangajin *No. 52 is "Gambling in Japan," in which mahjongg is sure to play a prominent role.*

Fan of the Five

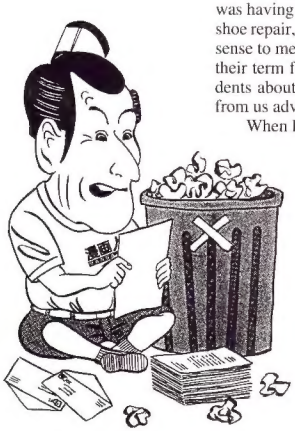
With the recent popularity of Pizzicato Five's song "Twiggy," thanks to its being played as a "weird hit" on Los Angeles' KROQ radio station, I decided to go back to the Pop Music issue of *Mangajin* and re-read the review. Imagine my horror upon realizing that it is the only issue of *Mangajin* I ever lent to someone and, needless to say, never got back. To that end, I would like to order another copy. I am hoping that the aforementioned popularity of "Twiggy" has not caused a run on issue No. 36.

JASMIN HARVEY
Los Angeles

You're in luck. Issue No. 36, with its overview of the Japanese pop music scene, is still available. In fact, a complete list of all available back issues is available by calling, writing, or e-mailing us at the numbers listed on page 96.

BLOOPERS

Shoely you jest



Several years ago, when I was in Kawasaki teaching English to Japanese businessmen, I was having a hard time getting my shoes fixed. I asked my students the Japanese word for shoe repair, and as I understood it from them, the term was "*shūri*." This immediately made sense to me: since leather shoes are not native to Japan, the Japanese must have borrowed their term from the English "shoe repair" and shortened it to "shoe-re." I teased my students about the poverty of the Japanese language and how they were always borrowing from us advanced English speakers.

When I got home, my wife enlightened me as to what my students had been too polite to set me straight about: *shūri* (修理) is the word for *any* kind of repair.

KIM CRANNEY
Berkeley, CA

Fast food

As a new participant on the JET Program, I was asked to write a self-introduction for the local news bulletin. It was to be published in my own handwriting, so I tried to use kanji as often as possible. When the article came out, I was quite surprised to find an editor's note attached. I had written that I ate *kyūshoku* (給食, set school lunch) every day with the students. However, in my quest to use kanji, I had mistakenly written *kyūshoku* as 急食 (also pronounced *kyūshoku*, but with the meaning of "hurried meal"). Judging from the speed at which the students usually eat, though, I can't say I was all wrong!

CHARLOTTE EUBANKS
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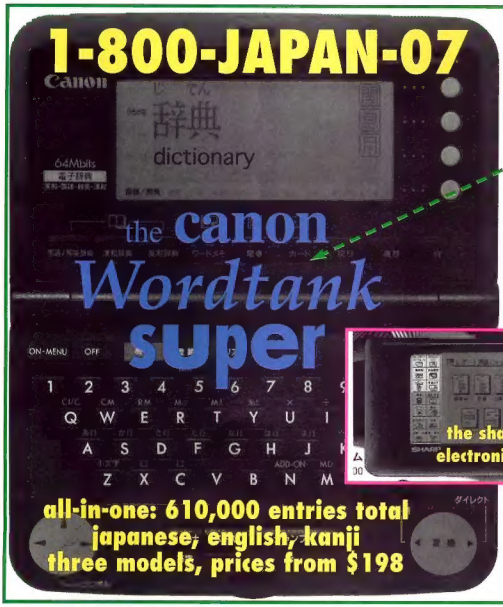

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BRAND NEWS

Innovative uses of the Japanese language

Thanx to: Robin Halter

山の果実のアイスクリーム

Yama no Kajitsu no Aisu Kuriimu

Fruits of the Mountain Ice Cream

In Japan, ice cream, like other Western imports, has taken on a distinctly Japanese flavor. The two kinds of ice cream advertised here, for instance, are flavored with citron (above in photo) and chestnut (below).

Yuzu (柚) is the name of the citrus fruit that we call citron, or "Chinese lemon." The name of this *yuzu* ice cream—*yuzuriai* (ゆずり愛)—is a pun: *yuzuriai*, normally written 譲り合い, is a noun meaning "compromise" or "mutual concessions," in a wholly positive sense. Here the *ai* is written with the kanji that means "love" (愛), giving *yuzuriai* a double meaning, albeit a vague one. It could be thought of as "I love *yuzu*" or perhaps "Love that *yuzu*." (The *ri* in the middle of *yuzuriai* is ignored.)

The name of the chestnut ice cream, 愛す栗夢, literally translates to "love chestnut dream," which would be really hokey if it weren't so clever. 愛す, the verb for "love," is pronounced *aisu*; 栗, meaning "chestnut," is pronounced *kuri*; and 夢, the noun for "dream," is pronounced *mu*. Put it all together, and you have *aisu kurimu**, which is Japanese for "ice cream."

* The *ri* (リ) in *aisu kuriimu* is usually elongated; in puns, the distinction between long and short vowel sounds is sometimes overlooked.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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YENBOOKS

POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

「硫黄島戦・勝利」の夢よ再び
針　すなお

On Car:
日米　貿易　摩擦
Nichibei bōeki masatsu
Japan-US trade friction
US-Japan Trade Friction

(Artist) 針　すなお
Hari Sunao

Caption:
「硫黄島 戦 ・勝利」の 夢 よ 再び
Iōjima -sen ・ shōri no yume yo futatabi
(place name) battle ・ victory of dream (emph.) again/for 2nd time
Oh, the dream of victory in the Battle of Iwo Jima once again.
"Victory in the Battle of Iwo Jima": Oh, that it may come true again.

- *nichibei* is a compound word formed by combining the first character of the word for "Japan" (日本, *nippon*) with the first character of the word for "United States" (米国, *beikoku*).
- *sentō* (戦闘) is the word for "battle." As a suffix, ~ 戦 (*~sen*) gives the meaning "the Battle of ~."

How times have changed. It was 50 years ago that the American flag was proudly hoisted on Japanese soil at Iwo Jima, resulting in a famous photograph and then a statue that still stands as the preeminent symbol of American triumph against foreign foes. In this February 21 cartoon, Hari Sunao puts Clinton in the picture and makes the "soil" to be conquered a car. Can America do it again? It's hard to say, but Clinton does not exude a whole lot of confidence here, and his show of bravado seems to leave Murayama baffled at best.

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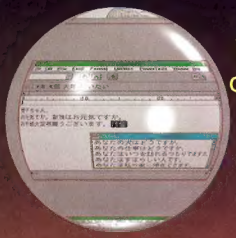

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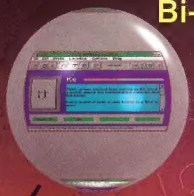

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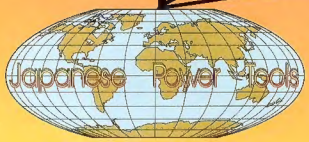

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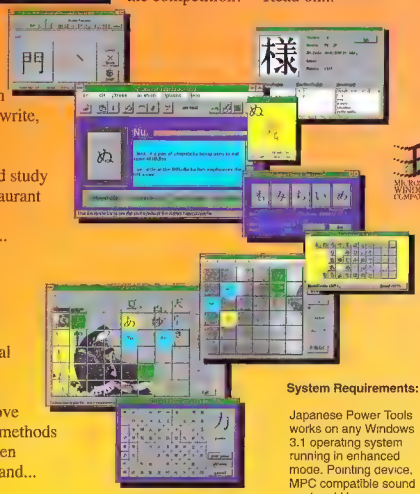

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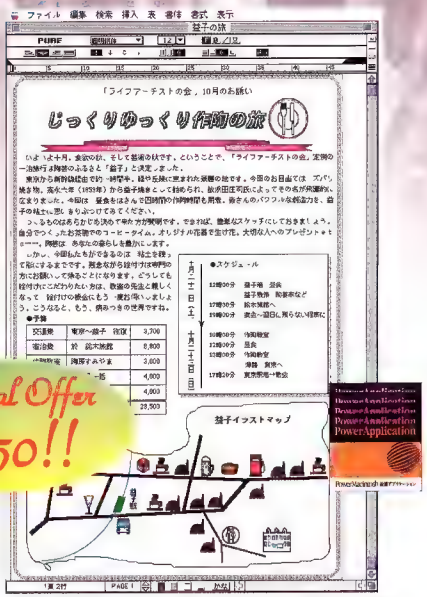

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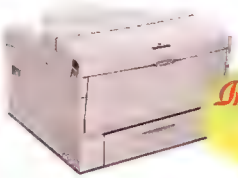

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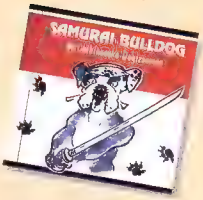

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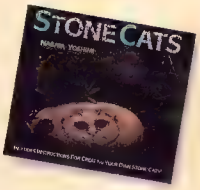

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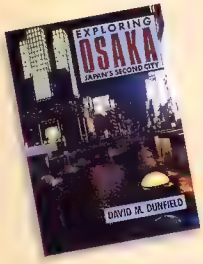

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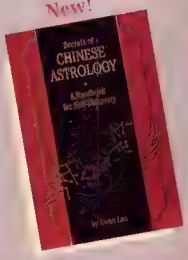

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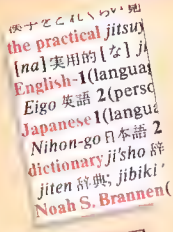

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Eating on the *Run* in Japan

by Robbie Swinnerton

All photos © Robbie Swinnerton

Everyone has heard the story of the Japanese boy who goes on his first visit to California, to see Disneyland. On his return, he is asked how his trip went. "It was fantastic," he says, "they even have McDonald's over there!"

It is an old tale, undoubtedly apocryphal, but it represents at least a symbolic truth: Japan (no less than the United States) is now a nation where the burger, along with other fast foods, is king -especially among children.

The standard images of Japanese cuisine are those of sophistication, refinement, simplicity, tradition. Captains of industry entertain corporate clients over elaborate multicourse *kaiseki** meals in elegant *ryōtei** eating houses; salarymen out on the town raise their sake cups as they indulge in choice cuts of premium sashimi; zen monks seated in solemn lines silently address their single vegetarian meal of the day; a three-generation farming family gathers round the table for a "simple" country breakfast of fish, *nattō* (納豆, fermented soybeans), egg, seaweed, greens, rice, miso soup, and pickles, all washed down with copious amounts of green tea.

Current reality, however, is rather different, especially in the glittering heart of Tokyo. The demands of the urban lifestyle, its relentless pace and constant overload of advertising, have created a new rhythm in which the old aesthetics of relaxed and refined dining have been largely discarded. A restless population is on the move, and the gods it worships are convenience, economy, and speed.

The key to a nation's eating habits is always the first meal of the day. In rural areas, breakfast may still be a relaxed, traditional affair. For the white-collar city worker, facing a two-hour commute through the rush hour, it is often little more than a can of coffee or a bottle of caffein-fortified vitamin supplements, backed up with a quick sandwich before reaching the office, or with a hasty pit stop scheduled in at a *tachigui* (立ち喰い, "stand and eat") noodle stand.

The sign outside says it all: *umai, yasui, hayai* (うまい, 安い, 早い, "delicious, cheap, fast"). It could be the mantra

Kaiseki (会席): Japan's formal haute cuisine, features a prescribed succession of intricate dishes in which both the ingredients and presentation reflect the season of the year. *Ryōtei* (料亭) are exclusive restaurants patronized by Japan's political, corporate, and cultural elite. Banquets of traditional delicacies are usually accompanied by entertainment (music and/or dance), often performed by geisha.

• apocryphal – 本当でない *hontō de nai* → apocryphal tale 作り話 *tsukuri banashi* • copious = 多量の *taryo no* • discard = 捨てる *suteru* • pit stop = ピトイン *pitto in* • mantra = 呪文 → スローガン *jumon* → *surogan*

of this capital city, where there are millions of impatient mouths to feed, and competition is cut-throat. Four hundred and fifty yen may buy our salaryman hero a bowl of *soba* or *udon* noodles topped with any one of an array of enticing toppings: tempura, fried tofu (狐, *kitsune*), seaweed (わかめ, *wakame*), mountain vegetables (山菜, *sansai*), or a raw egg (月見, *tsukimi*). But it doesn't get him a seat at these stand-up counters: there's no space to sit down, and he doesn't have the time anyway.

Down the street, high school girls hang out at a McDonald's clone called Love, tucking into burgers and fries on their way from classroom to cram school. At a self-service coffee shop chain named (appropriately) Pronto, young businessmen grab a quick iced coffee or café au lait. Housewives linger over sugary afternoon snacks in Dunkin' Donuts. At a 24-hour convenience store, a blue-collar worker buys a can of hot oolong tea and a box lunch containing rice and Korean-barbecue beef; behind him in line is a university student picking up a package of cup noodles and a potato salad sandwich.

Nutritionists warn of impending health problems, purists bewail the loss of traditional culture, and doomsters predict massive social ills, while others hail it as the first step toward true internationalism. The bottom line, however, is that fast food is everywhere, in all its shapes and forms, both Eastern and Western. It looks as if it's here to stay.

At Morinaga Love, a McDonald's clone, the promise is "juicy meat, restaurant-type hamburgers."

A typical tachigui *("stand and eat") ramen stand: what you sacrifice in comfort, you make up for in price and convenience.*

So where did it all start, this furious lifestyle of eating on the run? Surely Japan can't always have been like this. And yet there is evidence to suggest that, although the pace of life may have increased, fast food has always been a part of life in Tokyo, as in other Asian cities. A hundred years ago, long before the development of restaurants serving noodles, sushi, or tempura, these foods were

Fast Food of the Past

Even before the Meiji emperor renamed the shogun's capital "Tokyo," it was a city on the move, with a rapidly growing population to feed. From the beginning, this need was filled by itinerant peddlers who wandered the streets hawking their wares.

It was during the 18th century that the udon seller first appeared, carrying noodles, broth, and bowls in a portable stand slung over his shoulders. By the 19th century, a host of other foods and snacks were being hawked in the streets, including soba noodles, roasted sweet potatoes, chestnuts, *amazake* (甘酒, "sweet sake"), *nattō* (納豆, fermented soybeans), dried fish, tofu—and a new delicacy invented in the shogun's capital: ready-made Edo-style sushi rolls.

The Meiji restoration helped to swell the numbers of stomachs to be filled in the newly-renamed capital. Portable stands gave way to more mobile carts on wheels (屋台, *yatai*), which offered a hungry citizenry hot, ready-cooked snacks, including noodles, sushi, tempura, and *oden*.

These were the fast foods of their era. Japanese restaurants as we know them today are a construct of affluence—initially in the Taishō era (1912–1926), and then, to a much greater extent, in the postwar years. Until then, the vast majority of people ate on the streets, much like their counterparts in other Asian countries still do today.

• cut-throat = 激烈な *gekiretsu na* • nutritionist = 栄養学者 *eiyō gakusha* • purist = 純粋主義者 *junsui shugisha* • doomster = 未来悲観論者 *mirai hikanronja* • hawk = 売り歩く *uri-aruku* • broth = 汁 *sūpu/shiru*

The Thoughts of Chairman Den

If any single individual could be held responsible for changing Japanese eating habits, it would have to be Fujita Den, the colorful boss of McDonald's Japan. From the beginning, he has bucked the accepted wisdom and exploded numerous cultural stereotypes—for example, that the Japanese would never eat hamburgers.

Fujita flew in the face of convention from the beginning, when he set up Japan's first McDonald's in 1971. Instead of a US-style family restaurant in the suburbs, he set up a sidewalk counter set into the wall of the swanky Mitsukoshi department store in the heart of Tokyo's high-rent Ginza district. It proved to be a marketing coup, and Fujita has never looked back, building an empire that sits at the pinnacle of Japan's fast-food chain.

Displaying an intuitive talent for self-promotion, Fujita often seems larger than life, at least against the backdrop of his more subdued fellow countrymen. The self-styled shogun of McDonald's Japanese empire has even been known to appear in public wearing a samurai-style jacket emblazoned with Golden Arches in place of the traditional family crest.

Fujita also has a penchant for speaking his mind. Here are a few of his choicest quotes:

- "Anyone who can't appreciate our hamburgers is either a gorilla or a chimpanzee."
- "The Japanese will become blond if they eat enough hamburgers."
- "The millions of Japanese who subsist mainly on rice are like cows. They're sluggish, slow to think, and slow to die."
- "Japan became the number one economic power when it began to change its diet."
- "Japanese above the age of 40 are not our customers; they are scrap iron."

Even the sidewalk vendors hedge their bets: this man is selling isobe mochi (磯辺もち)*—a traditional snack of sticky rice cakes wrapped in* nori *seaweed—alongside frankfurters*

Stalls serving takoyaki (たこ焼), *balls of dough-covered octopus cooked on a grill, are enjoying a resurgence of popularity among young Japanese.*

Every year on January 15th, Japanese who turned 20 in the previous year don kimonos and take part in a traditional "coming-of-age" ceremony, or seijin-shiki (成人式). *Lotteria encourages them to continue the celebration with one of their innovative combo meals. Clockwise from top: shrimp burger, Italian toasted sandwich, chicken burdock burger*

• coup = 大成功／大当り *dai-seikō/o-atari* • backdrop = 背景 *haikei* • family crest = 家紋 *kamon* • penchant = 傾向 *keikō* • resurgence = 復活 *fukkatsu*

widely available from sidewalk vendors. Even then, Tokyo was a city on the go.

The first assimilation of Western foods began during the heady days of change under Emperor Meiji. Foreign influences of all sorts were eagerly lapped up, including the eating of meat, curry, chocolate, and beer. Major dietary changes again occurred in the chaotic postwar years, when US principles of nutrition were incorporated into school lunch programs. Children were thus inculcated from an early age with a taste for bread, meat, and milk. By the time this generation came of age, in the early 1970s, the stage was set for the arrival of Western-style fast foods.

The honor of being the first western fast food chain to set up on Japanese soil was claimed by Kentucky Fried Chicken. A temporary booth erected at the Osaka 70 Expo

The Evolution of Onigiri

The rice ball has come a long way from its humble origins as a portable snack carried by farmers to the field or by soldiers on the march. Japan's answer to the sandwich, *onigiri* could be called the ultimate square meal in a package, except that today they usually come in triangular shapes. They are simple, satisfying, cheap, ultra-portable—and now available at convenience stores on the corner of every block.

The classic *onigiri* consists of three components: rice (cooked, cooled, then fashioned into either round or triangular form); the wrapping (*nori* seaweed); and the core flavoring (e.g., salmon or a pickled plum).

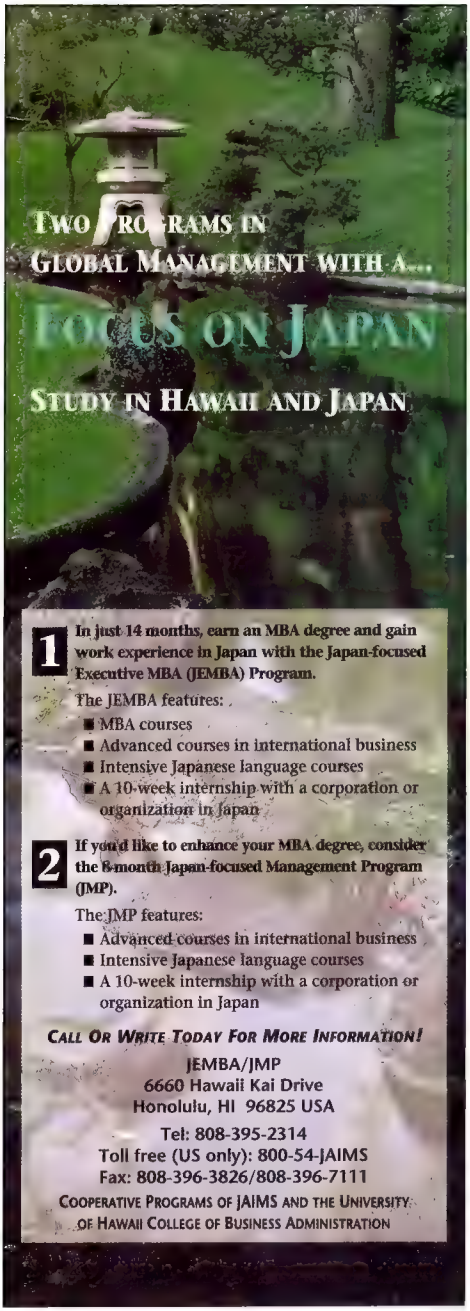
The main problem in marketing ready-made *onigiri* is the *nori* wrapping: within an hour the moisture from the cooked rice turns the fresh, dark green sheets of seaweed into a soggy black mass that sticks to the fingers.

In the first generation of prepackaged *onigiri*, this problem was solved by leaving the job of wrapping the rice ball to the customer. The *nori* and the rice (with filling) came in separate packages, and would be combined after purchase, as if preparing rice balls at home.

Requiring people to handle their own food is not taboo in Japan (indeed, sushi is often eaten with the hands rather than with chopsticks), but it was seen as a deterrent to more fastidious consumers. So a sophisticated second-generation *onigiri* package was developed, in which the *nori* and the rice were placed in separate but adjacent pouches; through an ingenious and intricate procedure worthy of the founders of origami, the two packages could be opened, pulled back, turned over, and wrapped around, eliminating all skin contact with the product during assembly.

But even this arrangement was deemed too complicated, time-consuming, and inconvenient. In the latest evolution of *onigiri* packaging, the rice and *nori* are basically in place, but with a thin layer of moisture-proof vinyl separating them. Opening the package is now as simple as peeling back a thin band of cellophane (much like opening a packet of cigarettes or a CD) and pulling the packaging away. Voilà! The rice ball emerges in your hand, ready-made and freshly assembled with the *nori* magically in place around the rice.

• assimilation = 同化 *dōka* • deterrent = 敬遠させる要素 *keien saseru yōso* • fastidious = 好みのむずかしい／きれい好きな *konomi no muzukashii/kirei-zuki na* • adjacent = 隣り合せの *tonariawase no*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Fast Food + Nostalgia = the Ramen Museum

Ramen may be Chinese in origin, but today it is such an integral part of the daily diet it has almost attained the status of an "honorary" Japanese food—on much the same level as *karē-raisu* (カレーライス, "curry rice") or *tonkatsu* (豚カツ, "fried pork cutlet"). Clear evidence of the special place that ramen has won in the hearts and stomachs of the Japanese is the fact that there is now a museum devoted entirely to these noodles.

The Yokohama Raumen Museum (the spelling is intended to reflect the katakana, ラーメン) charts the history of ramen from simple roadside *yatai* to full-fledged restaurant to space-age styrofoam cup—complete with enough statistics to satisfy even the most obsessive ramen fan. Aficionados will be thrilled to learn that the total length of the noodles in an average serving of instant ramen is 51 meters, and that production of instant ramen in Japan has increased 386.2 times in 35 years.

Overhead video monitors air classic ramen television commercials of the past, while banks of computer terminals provide access to a database of ramen restaurants throughout the country. There's even a ramen video game. But the main attraction is down in the basement, where almost a dozen shops offer representative examples of ramen from all over the country in a remarkable recreation of a city block circa 1958, a time when ramen was first attaining widespread popularity.

The late 1950s may have been hard, but they represent a certain golden age in the minds of many Japanese. The worst of the war damage had been rebuilt, the US occupation was over, and the first shoots of economic growth meant that people had some extra spending power—not enough for fancy restaurants, but plenty for a hearty bowl of hot ramen.

The downtown block has been lovingly recreated with all the authenticity and attention to period detail of a movie set. The ramen shops are real (if atypically clean), but everything else is just facade, an exercise in retro nostalgia. There is a cinema (showing a Kurosawa samurai drama and the first Godzilla movie), a subway station, an early pachinko parlor, a tobacconist, a candy shop, a drug store, the local public bathhouse, a real estate office (offering 3-tatami rooms for monthly rental of ¥1,500), and even a love hotel.

was a phenomenal success, chalking up sales of ¥2.8 million per day. Later that same year, the first permanent KFC restaurant was launched in Nagoya; now, in their 25th anniversary year, the company boasts 1,055 stores throughout the country.

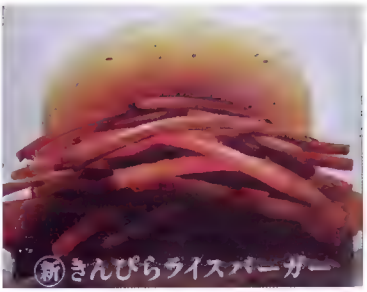
The hamburger chains were not far behind. In 1971 the first McDonald's store opened in Ginza, ground zero of Japanese consumer fashion. Cashing in on the national fixation with all things American, the Golden Arches has become a standard icon of suburban life. Demographic changes have slowed corporate growth in the last two years, but even so, in 1993 McDonald's Japan served 636 million customers—about six times the total population of Japan—from its empire of almost 1,100 stores.

This assault from overseas has not occurred without fierce local competition, led by the likes of Lotteria, First Kitchen, Dom-Dom, and Morinaga Love. The most notable homegrown brand name has been the enigmatically named MOS restaurants (an acronym for Mountain, Ocean, Sun), whose counterpunch against the Big Mac attack was the Teriyaki Riceburger (soy sauce-flavored chicken sandwiched between two patties of white rice) and the Kimpira Riceburger (featuring shredded burdock and carrot). They were hugely successful, and even forced McDonald's to follow suit and launch its own teriyaki burger.

Pizza has taken longer to register on Japanese taste buds, despite the best efforts of Shakey's and Pizza Hut. Many pundits said it would never work: Asians don't like so much cheese. So it seemed, until Domino's (and more recently Pizza-la) set up a fleet of three-wheeler delivery bikes guaranteeing hot pizza to your door within 30 minutes. Marketing savvy again exploded the cultural myth: in Japan, as everywhere, pizza's primary

• styrofoam = 発泡スチロール *happo suchiroru* • aficionados = 凝りやマニア *kori ya mania* • circa ～＝～ごろ *～goro* • acronym = 頭字語 *tojigo* • pundit = 専門家 *senmonka*

Sidewalk foods are going ethnic in trendy parts of Tokyo: this van in Shibuya sells Turkish doner sandwiches (similar to gyros).



A MOS specialty: the Kimpira Riceburger, featuring burdock and carrot

niche is as a TV snack.

The restless search for new fast food themes to tempt the local population has now moved on, and is embracing "ethnic" categories (a term usually applied to any spicy or non-western cuisines). The field now includes Taco Bell, El Pollo Loco (featuring counter girls dressed in miniskirts, cowboy boots, fringed shirts, and stetsons), Chinese *baozi* steamed buns, and, lately, take-away Turkish doner sandwiches.

Despite the ineluctable encroachment of burgers and other western foods, there is still plenty of life left in Japan's traditional rice-based diet. It didn't take long for local favorites

(continued on page 73)

• stetson = カウボーイハット *kauboi hatto* • ineluctable = 避けがたい *sukegatai* • encroachment = 侵食 *shinshoku*

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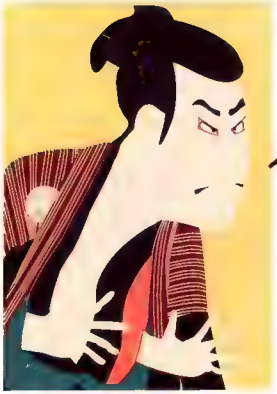

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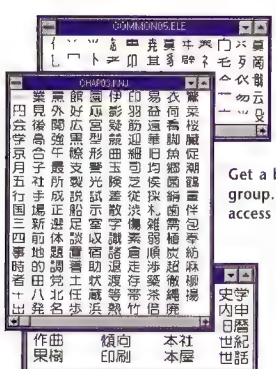
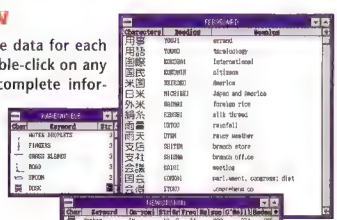


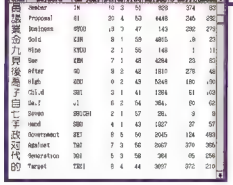
TABLE VIEW

Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.



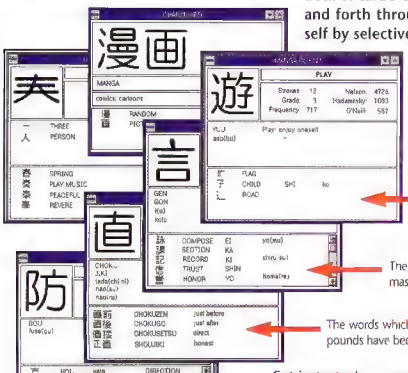
LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.



CARD VIEW

Here's where the power of the methodology takes shape. The elements, kanji, or compounds in a group are transformed into a deck of turbo-charged flash cards. Flip back and forth through the cards in sequence, or jump around in random order. Quiz yourself by selectively hiding and revealing areas on the cards. When you master a card, pull it from the deck, and keep going until you've mastered them all. Switch between the four lists of additional information described below at the touch of a button. When you see an element, kanji, or compound in card view, you have at your fingertips everything you need in order to tattoo its structure, readings, and meanings into your brain forever. It's just-in-time learning taken to its full potential.



The component building blocks, which comprise the target item, along with their keywords and primary readings, in the order in which they are written. Mentally create a vivid image (and corresponding phrase or story line) which ties together the keyword of the target item and the keywords of its respective components. Focus on that image for a few seconds, and the structure of the target kanji or element is yours forever. Sound crazy? Try it. It works like magic.

The kanji and elements which contain the target item, along with their keywords and readings. After you've mastered the target item and its components, learning any of the items in this list would be a natural next step.

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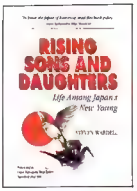
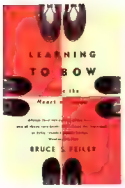
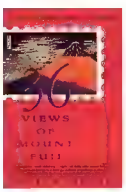
Strangers in a Strange Land

Memoirs of the Eternal Gaijin

by Ginny Skord Waters







Foreigner goes to Japan. Foreigner is entranced, intrigued, fascinated. Foreigner goes home. Foreigner writes book.

The genre "Japan as I Saw It" has a long and distinguished lineage, beginning with accounts by early Christian missionaries, and moving through late nineteenth-century accounts, such as Isabella Bird's unbeatable *Unbeaten Tracks in Japan*, to the veritable flood now on the market. Such is the current Western appetite for books on Japan that publishers snap up every title, including those which, had they been devoted to a country less in vogue, might have been cheerfully collecting dust on their respective authors' closet shelves. On the other hand, such is the quality of many of them that we should be grateful that the boom has resulted in their publication. It all boils down to whether or not the authors have experiences worth reporting, and the degree of finesse with which they report them.

Cathy Davidson's *36 Views of Mt. Fuji* (Penguin, 1994), covering four sojourns in Japan over the course of ten years, is candid and unaffected, bursting with anecdotes, keen observations, and wry commentary. Davidson's style is chatty and unprententious; indeed, the reader would never suspect that she has also produced such heavy academic tomes as *The Experimental Fiction of Ambrose Bierce* and *Revolution and the Word: The Rise of the Novel in America*.

36 Views begins on a comical note, with a medical examination on the author's first day on the job. After enduring the stares and giggles of future students through various indignities of the examination circuit, attired only in a skimpy hospital gown, she ends up by acquiring questionable fame as the *gaijin* who pees blue—the result of medication for a minor bladder infection. Once past this rueful but hilarious start, the book gradually turns sombre as it incorporates many subsequent brushes with death, leading to some quietly profound observations on the nature of loss, ephemerality, and resignation. Whenever the tone threatens to become too ponderous, however, Davidson interjects a note of levity. Particularly effective is the account of her trip to Okinawa, which moves from the ghosts of war still haunting the island to an electrical contractor who cheerfully and regularly peppers his Japanese-to-English translation with the word "F--k!," to a visit to an ancient, silent grove sacred to Okinawan female shamans.

The author is at her best when discussing the *gaijin* phenomenon. "For the first-time *gaijin*, Japan is an underachiever's fantasy of success, a place where you can have recognition without effort. . . . Whether you are applauded or criticized, as a foreigner in Japan you're never invisible." She expresses the poignantly familiar desire to melt into the crowd, to escape a flagrantly obvious foreignness through identification with the Japanese. Later, however, she comments on the sorry spectacle of a tall, blue-eyed *gaijin* decked out in kimono and geta, "resolutely refusing to make contact with any Westerners who looked as if they threatened to approach or even address him," who addresses a vendor in "elaborately refined" Japanese, only to be rebuffed with a frantic "No Engrish!" As the exquisitely perceptive Davidson asks, "What would drive a person to such a relentless and futile quest for self-transformation (or was it self-erasure)? . . . Doesn't the thrill of cultural cross-dressing wear off sometime?"

For all Davidson's fine-tuned insight on the syndrome, however, she is not immune to its siren call. Returning to Vancouver after only seven months in Japan, she somewhat disingenuously responds to the changed environment with her small store of newly acquired Japanese: *kowai* ("scary") at the "blue eyed giants"; *hazukashii* ("embarrassing") at overhearing the conversation of passersby. A junket to Paris becomes enjoyable only when she hooks up with Japanese tourists and eats at a Japanese restaurant. It's hard to call this affectation, but one comes to yearn for a brisker, less self-concious approach.

John Elder's *Following the Brush* (Beacon Press, 1993) grew out of a year's sabbatical leave from Middlebury College. Subtitled "An American Encounter with Classical

(continued on page 33)

• veritable flood = 正真正銘の一本の洪水 *shōshin shōmei no (hon no) kozui* • snap up = とびつく *tabitsuku* • sojourn = 滞在 *taizai* • unpretentious = 気取らない *kidoranai* • tome = 学術書 *gakujutsusho* • giggle = くすくす笑い *kusukusu-warai* • attired = 着た／身にまとった *kita/mi ni matotta* • skimpy = 貧弱な、へらへらの *hinjaku na/perapera no* • rueful = みじめな *mijme na* • ephemerality = はかなさ *hakanasa* • underachiever = あまり成功していない人 *amari seiko shite inai hito/amari patto shinai hito* • self-erasure = 自己抹殺 *jiko massatsu/jikomassho* • disingenuous = 率直でない／不正直な *sotchoku de nai/fushōjiki na* • junket = 観光旅行 *kankō ryokō* • brisker = より活気のある *yori kakki no aru*

On the Bookshelf

Japanese Science Fiction, Fantasy and Horror Films, *by Stuart Galbraith IV. Jefferson, NC: McFarland & Co., 1994. 424 pages, $45 (hardcover)*

At last, those wonderfully terrible movies for which Japan is famous get the serious treatment their fans will appreciate. This is a detailed analysis of 103 Japanese monster movies by a film critic who is also a fan. While acknowledging the laughably low production values displayed by most, Galbraith assumes that even a cheap film can be a good one and has little patience for imaginative shortcomings: "Particularly bad is a brief sequence set underwater but filmed on an obviously dry set," he grumps about 1967's *Return of the Giant Monsters*.

Not all the films are pure camp: the Oscar-nominated *Kwaidan* and 1990's *Akira Kurosawa's Dreams* are included. But it's the others, the ones starring Godzillas, Mothras, and Gargantuas, that are the most fun to watch—and read about.

Japan: Exploring Your Options, *by Gateway Japan. College Park, MD: National Planning Association, 1995. 437 pages, $20 (paperback), $15 for students with current ID*

Hot off the press, this is a resource guide for those who want to work, study, or do research in Japan. The four sections identify cultural programs and homestays; directed study and degree programs; fellowships, scholarships, and research opportunities; and English-teaching opportunities. Provides in-depth profiles of 117 programs, along with contacts to 400 related organizations.

Nightwork: Sexuality, Pleasure, and Corporate Masculinity in a Tokyo Hostess Club, *by Anne Allison. Chicago: Univ. of Chicago Press, 1994. 213 pages, $14.95 (paperback)*

Duke University anthropologist Anne Allison worked in one of the "hostess clubs" of Tokyo's fashionable Roppongi district, performing the ritualized tasks of a hostess: pouring drinks, lighting cigarettes, and making flattering or titillating conversation with the businessmen who came there on company expense accounts. Her book critically examines how such establishments create bonds among white-collar men and forge a masculine identity that suits the needs of the corporations they work for.

Sharaku: The Enigmatic Ukiyo-e Master, *by Muneshige Narazaki. New York: Kodansha, 1994. 96 pages, $40 (hardcover)*

One of the great enigmas of the art world, Tōshūsai Sharaku produced 145 *ukiyoe* woodblock prints—most featuring the star kabuki actors of the time—over a brief period of nine months in 1794 and 1795, before suddenly vanishing from the public eye. This volume shows the power and vitality of Sharaku's art with 61 color and 168 black-and-white representations of his work. Long-time *Mangajin* readers will be interested to see the inspiration for many of our cover designs over the years.

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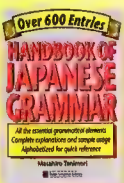

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Fond Memories

of Life with a Host Family

by Peter Shepard

Peter with his hosts, the Hattori family

I first came from Australia, my home country, to the Eurocentre Kanazawa in the fall of 1991. Although this was my first experience with Eurocentre, I was no stranger to Japan, having lived for three months in Tokyo the previous year and also, before that, making 24 short visits, of a few days only, to various parts of the country from 1983-1987 in my previous capacity, before retirement, as a ship's captain in the Australian Merchant Marine. It was during this period that I developed my great interest in and love for Japan, its people, its culture and in general, all things Japanese. The idea of improving my Japanese at a school in the historic city of Kanazawa and living with a Japanese family for eight weeks appealed to me greatly, so I signed myself up with Eurocentre's agent here in Australia.

However, as the time for my visit approached I became slightly apprehensive, as I began to wonder how everything would work out, what kind of people my host family would be and whether I would be able to fit in with their way of life—whether they were old or young, very formal or informal, etc. Although I am no longer young myself (being 61 at that time), I felt that I would be able to relate better to people a little younger than myself.

My instructions from Eurocentre were to take the bus in from Komatsu Airport to Kanazawa Station (about 30 km), phone my host family, then take a taxi out to their place (Eurocentre had supplied the name and address). As I entered the airport arrival lounge, a young woman approached and asked if I was "Shepardo-san." My first thought was that she was from Eurocentre and how nice it was of them to have someone come all this way to meet me on a Sunday afternoon. However, when I said that I was indeed Shepardo, she replied that she was Hattori, my host "mother" and then introduced me to "oto-san," my host "father." I judged Mr. Hattori to be in his early forties and Mrs. Hattori to be in her mid-thirties, although even today, I am still not sure of their exact ages.

Right from that very moment, I realized what nice people they were and began to feel at ease. Having previously lived in Tokyo, I took an interest in the type of housing in the small towns and villages through which we drove on the way from the airport to their home. Houses appeared much larger and of a better quality than I was used to in Tokyo, and many had gardens around them. I wondered what the Hattori's house, my future home, was going to be like. I need not have worried.

From the moment I arrived, I was delighted with everything. The house was large and modern, the interior a comfortable blend of Japanese and Western styles. I was quite pleased to find that I was not going to be the only Eurocentre student there, as Andrew Cacciatore from Yonkers, New York, had arrived a few hours before me. Neither of us spoke Japanese very well at that time, but by pooling our meagre expertise and working together, we were able to make quite a good combination. Despite this, at times our conversation would completely bog down and neither the Hattoris nor Andrew and I would understand what we were talking about. It was at moments like this when Mr. and/or Mrs. Hattori would consult their large English/Japanese dictionary, throw in a few English key words and we would all be in business again.

My fears about being in a very formal atmosphere were very quickly dispelled as the Hattoris were so relaxed and easy-going. One of the first things Mrs. Hattori did was to show us how to use the washing machine which she said we were welcome to use any time that she did not require it. Because the Hattoris with their young son Takashi, who at the time was only 3 years old, lived completely on the ground floor of the house, Andrew and I had the whole upstairs to ourselves, with a large room each. We soon became accustomed to sleeping on our futons, rolled out on the tatami mat floor, and it was a joy to wake up each lovely sunny morning to the sound of birds and the nearby breaking sea, slide back the screens in our windows and look out at all the neighbouring houses and picturesque gardens.

Because I am around 6'2" and Andrew around 5'9" tall, we appeared like giants to the Hattoris, who, like most Japanese, are quite short. Mrs. Hattori was always worried whether we were getting enough to eat and that we liked the Japanese dishes she prepared for us, but she need not have worried, because her cooking was excellent and she introduced us to many new delicious, previously unknown culinary delights.

The Hattori family did far more for the two of us than was required by their agreement with Eurocentre, which was just to provide us with accommodation and two meals per day. They took us on all sorts of interesting excursions around Kanazawa City and the surrounding districts, showing us the

many aspects of local life and culture. As I came to know them better, especially in my second month after Andrew returned home to the U.S., leaving me on my own, I realized what lovely kind people they were and how much in agreement I was with their view of the world and whole general philosophy. Many of my fellow Eurocentre students had similar experiences and equally high opinions of their host families, too. All of us felt that they all showed great courage in the first place, by even deciding to volunteer to become host families to foreigners from the other sides of the world whose culture and way of life was so different from their own. Whilst at Kanazawa I also gained a second host family during a Eurocentre weekend excursion to Yoshinodani, a beautiful mountain village about 40 km outside the city. There were about 15 of us in the group and each of us was taken into the home of one of the local people who had volunteered to be a host family for that weekend. The Nakanishi family, who looked after me, were again very nice people with a lovely home set amid beautiful mountain scenery who showed me a wonderful time then and again in 1992 when I spent another month at Eurocentre Kanazawa.

Since that time I have kept in touch with my two host families (especially the Hattori family), and we have regularly exchanged letters, cards, presents, family photos, etc. In 1994 I toured the northern parts of Japan, slowly working my way south to Kanazawa where I intended to spend about a week, staying in a hotel, so as not to impose upon the Hattori family at what might have been an inconvenient time for them, using it as a base to visit my two host families, Eurocentre and other local friends I had made through Eurocentre. When I phoned at rather short notice from Niigata, where I was staying at the time, the Hattoris would not hear of this and insisted that I stay with them and even arranged to meet my train on arrival. Again they showed me wonderful hospitality, while I used their home as a base for renewing my friendships with my many friends around Kanazawa. Because there was insufficient time to visit Yoshinodani, the Nakanishi family drove into town one night and took me out for a beautiful meal at a lovely restaurant.

In retrospect I would say that my time living with my Japanese host families has been one of the nicest, most interesting parts of my life and I have gained so much from the experience. The staff at Eurocentre Kanazawa did a wonderful job in teaching us Japanese without using English (except maybe very occasionally to make a grammatical point clear). I learned a great deal and gained so much confidence in using the language, but excellent as the Eurocentre method is, I feel that the organisation brings about a far more profound result than the mere gaining of linguistic expertise.

I consider that the real outcome of a Eurocentre course is a move by all the participants, teachers, host families and students towards better international understanding. Not only did I learn so much about Japan, its language and people, but I also met fellow students from many other parts of the world and discovered much about their countries and ways of life too. In view of the tragic sad troubles affecting certain parts of the world at the present time, the more we can get together, as at Kanazawa, and understand one another, the more chance there is of one day attaining peace throughout the world.

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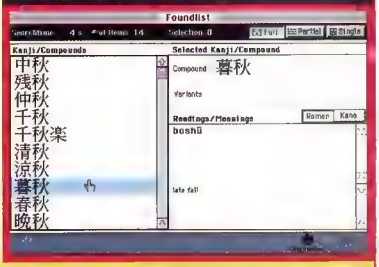

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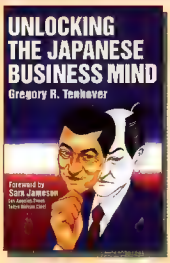

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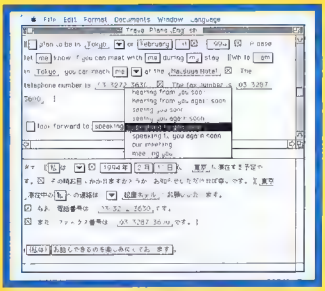

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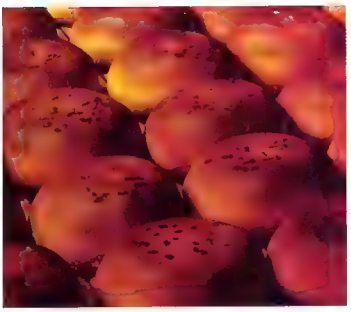

by Elizabeth Andoh

Before McDonald's came onto the Japanese food scene in the 1970s, hamburgers, and the round, flat buns on which they are traditionally served, were virtually unknown to the general populace of Japan. Foreign residents living in Tokyo, however, would occasionally crave a burger. Rationalizing the purchase of wildly expensive ground beef to satisfy one's "exotic" appetite was fairly easy; the real challenge lay in finding the bun, which had yet to join the soft white bread and crusty French-style baguettes that could already be found in neighborhood bakeries. What looked like hamburger buns—they were, after all, round and flat—turned out to be *anpan* (アンパン), with thick, cloyingly sweet bean fudge inside.

I suspect there must have been more than one American who made this unpleasant discovery, because in several essays and reference books that I used to research the history of bread in Japan, this "American tendency" to mistake *anpan* for burger buns is humorously depicted. What I remember most about my own first encounter with Japanese buns was not the filling so much as the dough itself, which had an unusual sweet, fermented aroma, quite different from ordinary yeast breads. I later learned that this distinctive smell is due to *sake kasu* (酒粕), the lees that remain from the process of fermenting rice to make *sake* wine.

It seems that bread-baking in Japan, by and for the foreign community, dates back more than 400 years to when the Portuguese first sent their missionaries to the Pacific. (The Japanese word for bread [*pan,* パン] derives from the Portuguese language.) As the Dutch, French, and English arrived on Japanese soil, they too set up bakeries in their own communities to supply themselves with bread. Although a few adventuresome Japanese did occasionally have the opportunity to sample these foreign baked goods, bread remained alien to the local population until the later part of the 19th century.

The initial, and tremendous, popularity of bread among the Japanese is attributed to Kimura Yasubei, an enterprising gentleman who opened a bakery in Tokyo in 1871, early in the reign of Emperor Meiji. The bread baked at Kimura's store (Bun'eidō, later renamed Kimuraya) was modeled on Dutch loaves, since his chief baker had worked as a chef in a Dutch household in Nagasaki. But Kimura's son, Eizaburō, was unhappy with the original recipe and looked for something that would appeal more to Japanese tastes.

The actual inspiration to use *sake kasu* in lieu of conventional yeast is credited to Kōdō Katsuzō, a young baker who is said to have dumped his early, inedible experiments in Tokyo Bay after trying to peddle them to the foreigners in Yokohama. At the time it was unthinkable that bread might replace rice as a staple at any meal, so the Japanese felt more comfortable with the concept of bread, and baked goods in general, as *kashi* (菓子, "confections"). Eventually, the recipe that found favor combined *sake kasu,* for rising the dough, with a filling of *an* (餡, "sweet bean fudge"). As a personal favorite of the newly re-instated emperor, and as the chosen symbol of the nation of Japan, cherry blossoms were then finding their way into numerous dishes; the now-familiar salted cherry blossom "belly-button" garnish on *anpan* was first added to Kimura's bun in 1875, in honor of the Emperor Meiji. Indeed, the enormous popularity of *anpan* was probably due in large measure to early royal patronage.

When I first read the sales statistics quoted for Kimuraya's *anpan* at the turn of the century, I thought there had to be a mistake. Twenty thousand people a day, standing in line at the Ginza shop for up to half an hour to purchase five buns apiece? That makes 100,000 *anpan* each day! Mind-boggling, especially compared to current sales figures that show only 18,000 *anpan* are typically sold, even on a busy Saturday. When you consider the difference in relative size of the population of Tokyo between then and now, these sales figures are even more remarkable.

Throughout the Meiji Period, foreign and exotic tastes were embraced, then rapidly adapted to suit native sensibilities. In the area of culinary endeavor, hundreds of hybrids sprung up. Those

• bun = （ハンバーガー用の　丸パン *(hanbāgā yō no) marupan* • crave = 渇望する› 食べたがる *katsubo suru› tabetagaru* • cloyingly = 過度に甘い *kado ni amai* • is depicted = 描かれている *egakarete iru* • dough = パン生地 *pan kiji* • fermented = 発酵した　ような） *hakkō shita (yo na)* • lees = 酒（類の）かす *sake (rui no) kasu* • in lieu of ～ = ～の代わりに ～ *no kawari ni* • dump = 捨てる *suteru* • inedible = 食べられない *taberarenai* • mind-boggling = 信じがたい *shinjigatai* • culinary = 料理関係の *ryōri kankei no*

that remain in the Japanese mainstream diet more than a hundred years later include *karē raisu* (curried rice), *tonkatsu* (breaded fried pork cutlet), and *anpan*. *Anpan* in particular has undergone a recent revival. As is often the case, serendipity played a role in this process.

In the mid-1970s, an illustrator of children's stories, Yanase Takashi, brought forth an endearing character named Anpan Man, or "Mr. Sweet Bun" (see sidebar). Observing the growing popularity of this unusual superhero, Kimuraya re-introduced a full line of variously flavored *anpan*, including buns filled with chestnut paste, *matcha* (ceremonial tea), *miso* (fermented bean paste), and cream cheese! Other commercial bakeries quickly followed suit. I venture a guess that there isn't a supermarket, convenience store, or local grocery shop in Tokyo today that doesn't sell *anpan*.

Elizabeth Andoh, an American journalist and business consultant who lives in Tokyo, specializes in Japanese foodways.

It's Anpan Man!!

Anytime, anywhere, he's there to lend a hand—or his face—to those in need. He's Anpan Man, the strong, friendly, and delicious doer of good deeds. With over 250 picture books (which have sold some 20 million volumes in his 22 years of existence), Anpan Man is arguably the most popular cartoon character today among small kids in Japan.

He flies about ready to remedy any injustice, or just relieve hunger among the downtrodden, by offering words of wisdom or bites off of his round, brown head made of *anpan*. What he lacks in looks is more than made up for by the sweet brand of justice he dispenses. Yanase Takashi, the 76-year-old creator of Anpan Man, explains, "I didn't want to create some meaningless thing that just battles monsters or fights wars. Through a very simple thing like food, I wanted to pursue the meaning of justice."

Sound a little deep for kids? That's nothing compared to the Anpan Man theme song: "Why were we born? What are we doing? How awful to end up not knowing." (*Nan no tame ni umarete? Nani o shite ikiru no ka? Wakaranai mama owaru, sonna no wa iya da!*) Yanase believes that even if kids might not understand the words, they'll be able to grasp the concepts. "I relate my senses of justice and love through Anpan Man. If kids don't get it all, that's okay, because deep in their hearts something will remain."

David Collins

• serendipity = 幸運／偶然 *kōun/gūzen* • endearing = かわいらしい／愛すべき *kawairashii/aisubeki* • downtrodden = 虐げられた人々 *shiitagerareta hitobito*

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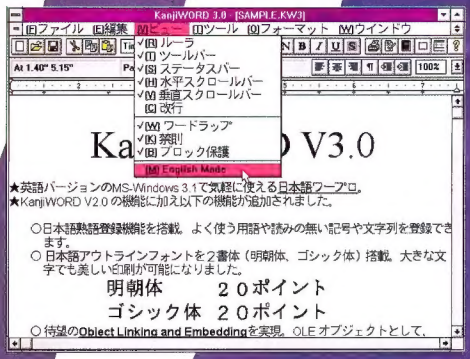

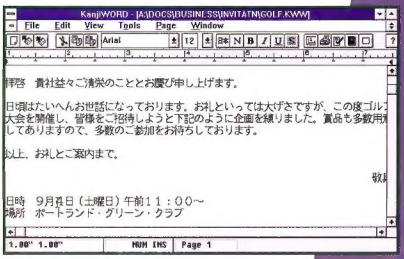

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